within, and on the outside the same motto as that attached to the drawings; this is to be inclosed in a sealed envelope, containing an address, to which a communication may be sent of the decision of the Institute, and directed, "To the honorary Secretaries of the Royal Institute of British Architects. Design for royal medal (motto).

The drawings to be delivered at the rooms of the Institute, on or before Thursday, the 31st December, 1846.

The Council will not consider themselves called upon to adjudge the medal, unless the designs and drawings be of sufficient merit to deserve that distinction.

GEORGE BAILEY, } Honorary Secretaries."
J. J. SCOLES. }

In detailing thus minutely the accommodation to be provided in the building, to render it suitable for the purposes specified, and by fixing a limit to the proposed expenditure, it was obviously intended by the Institute to impress the candidates with a feeling that in forming their designs they were expected to treat the subject practically, and direct their efforts to the production of a design adapted to the requirements of an existing working Institution.

They observe with much regret that the well-considered and clearly-expressed conditions of the Institute have been almost entirely disregarded, and that in consequence of the uncalled for magnitude of the rooms, halls, staircases, and other approaches, together with the lavish and injudicious introduction of columnar and other extraneous decoration (in some instances actually unfitting the rooms for the purposes demanded), not more than one of the designs, possessing the slightest pretension to consideration as an architectural composition, could be properly executed for less than double the sum specified.

When the council reflect on the enormous amount of injury occasioned to the public and to the profession from competitors so frequently disregarding the conditions given with respect to the proposed expense of an intended structure, and consequently presenting designs of much higher pretension than could be produced with an honest and conscientious adherence thereto; and when they likewise reflect on the strong reprobation the Institute has had occasion more than once to express on this most irregular and improper practice, they feel that it would ill become the council to recommend to their fellow-members of the Institute to countenance such dereliction from honorable professional practice, even in a competition like the present one, where the public interests are not directly affected. The fact being so apparent entirely precludes the council from recommending to the members of the Institute the awarding of the Royal Medal to either of the designs presented this year.

They regret to be compelled, on grounds which they consider too important to be disregarded, to come to this decision, especially on the first occasion of a competition for so high a distinction as the Royal Medal, and the more so, since the design marked "Quanto rectius hic qui nil molitur inepte," possesses a high degree of merit, and displays much taste and artistic talent.

The Soane Medallion, for the year 1846, was offered for "The best design for an edifice, suitable to the congregational worship of the Church of England, and capable of accommodating one thousand persons, without galleries. The design to be Roman or Italian, expressive of its purpose both internally and externally, presenting as little obstruction to sight as possible. The chancel to be properly marked in plan and decoration, with reference to its Protestant uses. All the windows to be charged with stained glass. There must be a conspicuous belfry, but the body of the church is not to be surmounted by a dome. The drawings of the elevations and two sections to be to a scale of one-quarter of an inch to a foot,—the plans and perspective view to one-eighth of an inch to a foot, and tinted with Indian ink or sepia only."

It was further notified that the competition is not confined to members of the Institute, and that the council will not consider themselves called upon to adjudge a premium, unless the drawings be of sufficient merit to deserve that distinction."

Two designs have been received, No. 1, marked "Utile dulci." 2, bearing the device of a Scale and pair of Compasses.

With respect to these two designs, the council most reluctantly observe that they do not consider either of them as deserving of the reward offered.

Three Essays have been received "On the adaptation and modification of the orders of the Greeks by the Romans and Moderns."

No. 1, with two drawings—motto—"Hæ tibi erunt artes." 2, Device "⊕." 3. "Entablature."

The council are of opinion that the essay marked by the motto "Hæ tibi erunt artes," is distinguished by considerable research and knowledge of the subject; the style is clear and unaffected, and the reasoning good. The council consider that the treatment of the subject is somewhat too historical, and that not sufficient attention has been paid to the various social causes which operated in effecting the modifications of the orders. The council are of opinion that this essay stands first in the order of merit, and is well deserving of the medal of the Institute.

The essay marked "⊕" evinces considerable study and able treatment of the subject,—the council therefore recommend that a medal of merit be awarded to this production.

For the medal offered by the Institute for the best essay on drainage, viz.:—

"On the best system to be adopted with regard to the arrangements for the thorough drainage of a town house, and of a nobleman's mansion and offices in the country, respectively. Comprising the general arrangement for carrying off the waters and sewage, the sizes and most convenient forms for the drains or conduits, the requisite fall, the description of material to be employed, and the several precautions for the prevention of damp, smell, and passage of vermin;—to be accompanied by block plans and details,"—

One essay, accompanied by two plans, marked "Hygeia," has been received.

On a careful perusal of the essay, it appears that the author has not treated the subject in the terms of the programme; that he has neglected the main subject proposed, and altogether omitted those details to which his attention was directed by the published particulars. The writer has shewn much diligence, and some knowledge of the matter on which he has treated, but this also is in too general a manner, and upon points not properly within the scope proposed by the Institute.

Under these circumstances the council cannot recommend the medal to be awarded to this production.

February 22nd, 1847.

INSTITUTE OF BRITISH ARCHITECTS.

ADAPTATION OF THE ORDERS OF THE GREEKS BY THE ROMANS.

AT an ordinary meeting, held on the 22nd inst., Mr. S. Angell, vice-president, in the chair, various donations of books and prints were acknowledged, and the Foreign Secretary read a letter from Signor Bolsato, of Venice, containing some remarks on the state of architecture there. The writer said that, surrounded as they were by the works of celebrated architects of past time, their chief efforts were directed to the maintenance and restoration of those monuments. The new constructions, instead of aspiring to rival the existing buildings, displayed a simplicity and nudity characteristic of the age; and he remarked, that such was the meanness of employers, that architects were sometimes *obliged to imitate the works of the middle ages*: generally, however, he was glad to say the works of pure Italian architecture were adopted as models.

This remark seems to us not uninstructive when properly reflected on.

The chairman having adverted to the completion of the catalogue of the books and works of art belonging to the Institute, a vote of thanks to the honorary secretaries, for the care they had bestowed on the preparation of it, was passed.

The foregoing report of the council on the designs submitted in competition for the medals offered by the Institute, was then read. The sealed letters which accompanied the successful essays, on the adaptation of the orders of the Greeks by the Romans, being opened, the author of the first was found to be Mr. J. W. Papworth, and of the second Mr. James Bell.

Dr. Bromet, in a letter to the honorary secretary, gave an account of certain vases inserted in the thickness of the walls, and the quadripartite groined vaulting, of the Choir of St. Martin's Church, at Angers, and supposed by the architects of that city to have been employed for increasing the sonnrous property of the choir, in a similar manner as the "Echeia," described by Vitruvius, are said to have increased the sound of theatres.

These vases were described as of grey baked earth (still in sonorous condition) 12 inches deep, 10 inches in extreme diameter, and from 1 to 3 inches at top and bottom. Their mouths are flush with the face of the walls and vaulting, so that when seen from below they appear to be nothing more than small holes for ventilating purposes. There are three in each cell of the vaulting, and these are placed as if at the points of a triangle having its apex towards the intersection of the groining, while the vases in the side walls are in a horizontal line—all being at some feet from one another.

Mr. Donaldson remarked, that when he was abroad he had taken much pains to find remains of the vases described by Vitruvius, but did not succeed in doing so in any one case. Mr. Banks discovered them in one instance, but he was not aware that any one else had done so.

Mr. Russell, who was to have completed his paper on the acoustic arrangement of rooms, not being present, Mr. Papworth read the essay to which the medal of the Institute had been awarded.

Mr. Papworth commenced his paper by arguing that Hellenic art when introduced by Cossutius at Rome was corrupted by the influence of a previous style, in the same manner as the architecture of Alberti was degraded through a Gothic feeling into the Elizabethan, the Renaissance, and the Tedesche variations. He then treated of the remains of the Etruscans in art, repudiating the testimony of their vases, and holding that they exercised little influence on the early style of the Romans, which he considered to be Alban or Latin: he used that term to denote the simplest order of classic architecture, gradually superseded in Rome by the Ionic and triglyphed Doric. In justification of a table which dictated the employment of Corinthian columns only for a height of 50 feet, and gave average heights to each order, ending with only 11 feet allowed to the Latin Tuscan, the author appealed to several tables of calculations, which showed that, according to his formula, passages of equal widths between pairs of columns of each order of one diameter, demanded lengths of architraves not exceeding the powers of simplest mechanical construction, and greatest when capping highest columns; whereas the usual acceptation of the directions of Vitruvius absurdly tended to shew, that greatest lengths of architraves would seem most consistent with lowest columns, although the ancients always expected narrowness of intercolumniation and slimness of pillar to accompany each other.

The most important modifications made by the Romans, while retaining the scientific conventionalities of the Greeks, were in the proportions of their plans, and in the arrangement of their columns, in the proportions of their entablatures, and in the contour of the mouldings, in the use of square columns often allowed to be predominant, and in debasing the circular pillar to a mere pilaster, and in the practice of supercolumniation: and they adopted the Eustyle intercolumniation, and the pseudodipteral and hypæthral arrangements.

Reference was made to a drawing exhibiting a moiety of the same building in each style, entering into a comparison of the different results accompanying various coincidences; and stress was laid upon the sentiment of a rectangular and statuesque simplicity visible in nearly all Greek edifices, in opposition to that of curved and picturesque grouping in the enlarged sphere of action of the Roman imperial artists.

The author defended the revivalists for establishing a standard for each order, on the ground that they were justified in suspecting all the antiques (of which they really saw very little) to be barbarous, and in trying to bring them to a correspondence with Vitruvius; each publishing his own idea of perfection, in which the great masters were wonderfully agreed; and he exposed the fault of making their illustrations formulæ, to be applied without change on any occasion, at any height, in any situation, for any purpose. He examined the practice of

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